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ABSTRACT

Some general approaches to individualized tutorial instruction are described with specific examples of a multimedia model for learning used with one 13 year old learning disabled student deficient in language skills. The model is presented in the form of a wheel, with a topic, theme, concept, or content area at the hub; radiating out from the center are seven overlapping areas of media including stage, design, print, photography, radio, movies, and television. Specific learning activities for each of the media are outlined, e.g., writing scripts of familiar stories for films and television. An annotated bibliography of sources and resources on multimedia instruction is included. (CMV)

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Using Videotape in a Multimedia Approach to Teaching Language Skills to Learning Disabled Adolescents

Pamela J. Brannan

April, 1978

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1815 Ponce de Leon Ave.
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The Program

The Howard School Adolescent Program is an individualized tutorial program for learning disabled students. This part-day, self-contained program supplements public school services, with the home school providing release time and accepting transfer of credits toward graduation.

The Program focuses on difficulties in language arts, mathematics, and specific content areas. Students and teachers work together in planning academic goals and selecting the methods and materials that will provide remedial and content area instruction.

Adolescent Program teachers use the staff and equipment of the Learning Resource Center in programming with their students. The Media Specialist is available to work with students. Audio and video production equipment complements other A-V hardware used in the classroom.

A Model for Multimedia Learning

This paper describes some general approaches and specific examples of a multimedia model for learning used with one 13 year old eighth grade learning disabled student. This model is described in Media and Kids, by James Morrow and Murray Suid (Rochelle Park, NJ: Hayden Book Co., 1977).

The multimedia model takes the form of the Wheel, with a topic, theme, concept, or content area at the hub. Radiating out from the center are seven overlapping areas of media with their own special properties and potential to interact with and enrich the others. The family of media represented on the Wheel includes stage, design, print, photography, radio, movies, and television. Specific activities for each of these media are outlined in the first illustration.

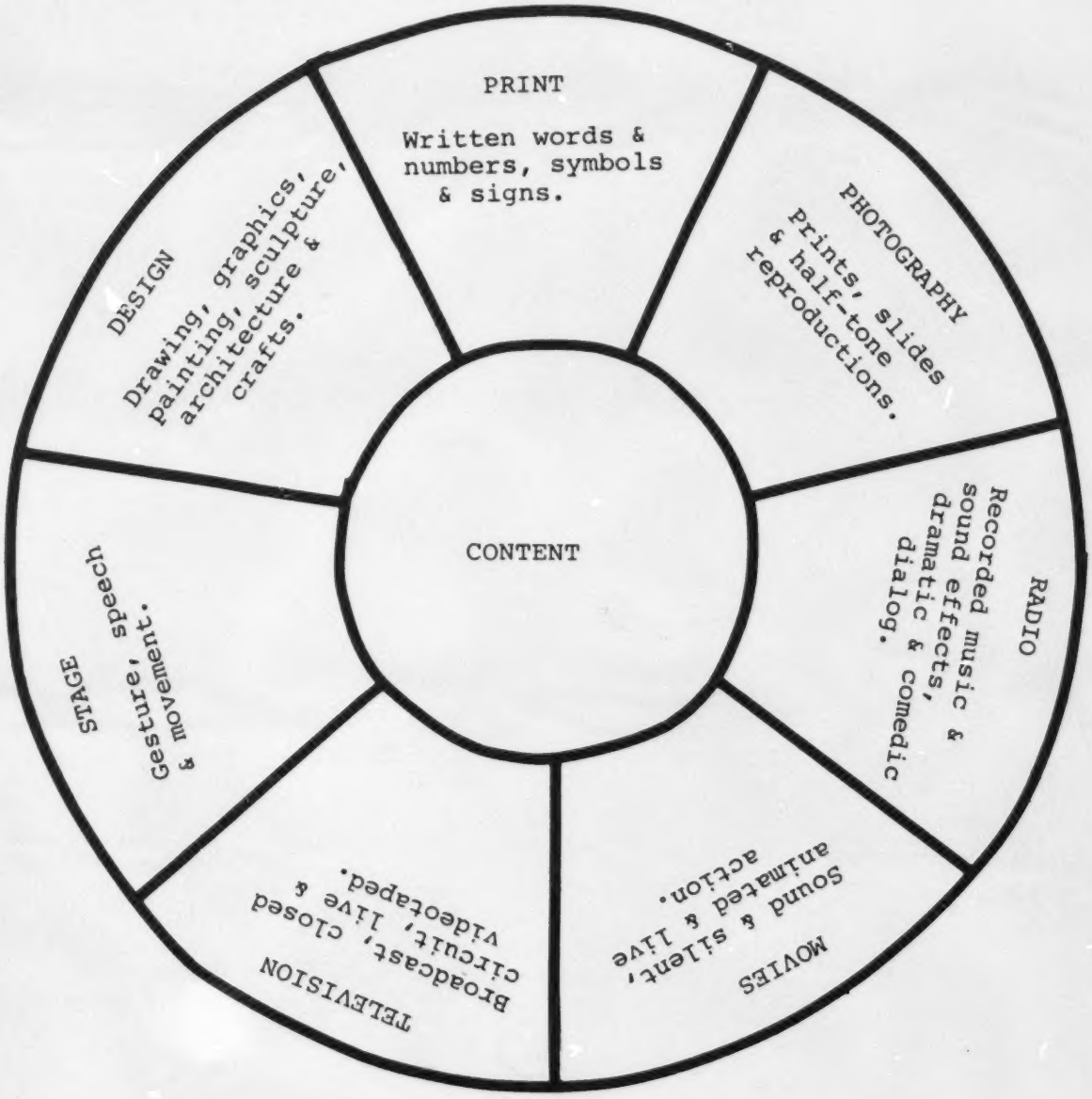
The Wheel forms the framework of any curriculum unit. Under each medium are the materials (books, films, software) and activities (production products) that address the content being studied. Two Wheels are constructed to organize the student's learning experiences; a Presentation Wheel (input and reaction) and a Production Wheel (output and active problem solving).

Presentation Wheel activities include enjoying or disliking the work, informal discussion with the teacher, judgment formation about the artistry and truthfulness of the work, and finally, absorbing what the work has to teach and how it informs.

Production Wheel activities are not designed solely to involve the student in a variety of media projects, but to emphasize the amount and kinds of knowledge the student gains in completing the assignment.

Morrow and Suid assert that active production in all areas of media is a natural way to learn, and that problems in the arts and sciences can be solved not only through reading and writing, but also through production of radio and television shows, making films, staging plays, designing posters, and so on.

The Wheel



A MODEL FOR MULTI-MEDIA LEARNING

The Wheel is student-centered and makes use of real world learning materials in addition to educational materials. Media production becomes part of the student's on-going educational program.

Students and teachers move through a variety of learning modes in a media-oriented curriculum. While print underlies each medium and is explicitly taught, learning with the Wheel is not contingent on print skills. Students with long histories of failure with print are able to achieve using expression in other media to improve in reading and writing.

Exceptional Child Education

In adapting the Wheel for exceptional child education, the focus is on use of the media rather than the message. Special education teachers understand the content areas their students are exploring and know how to teach basic skills. The Wheel puts content area and specific skill development into active media production.

Case Study

Background: Jim entered the Howard School Adolescent Program in September at age 13. He attended the eighth grade in a middle school in the afternoon. He had a history of difficulty with math and reading and specific deficits in reading comprehension and written expression. He was unable to read for information or write a complete sentence. The writing he was able to do was full of spelling, grammar, and punctuation errors. Spoken grammar was intact.

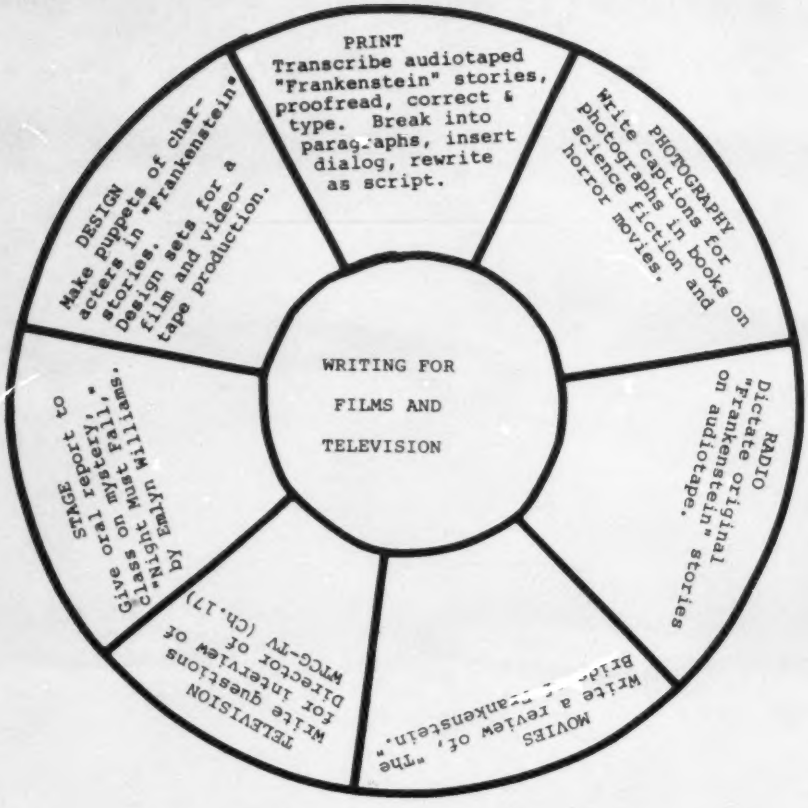
Writing for Films and Television Wheels

One of Jim's primary goals was to learn to express his thoughts on paper. He was interested in writing scripts for films and television, and this was chosen as the content of his first Presentation and Production Wheels (see illustration). Activities were chosen from each of the seven areas of media.

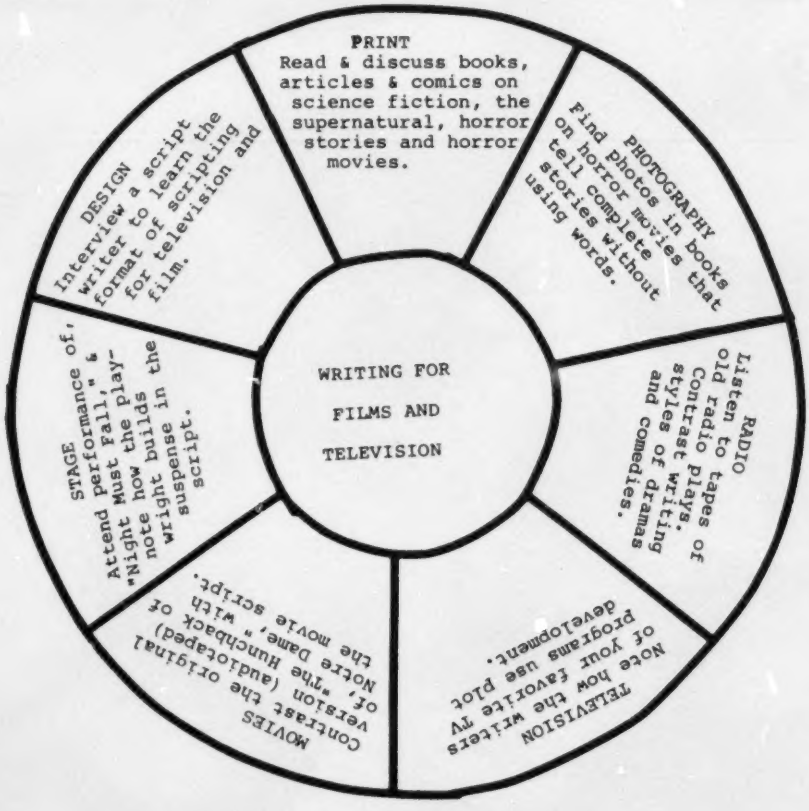
Jim began by dictating stories of Frankenstein (which he knew well) onto audiotape. He then transcribed these stories, proofread them and rewrote them with the help of his teacher. As he gained more confidence he found this process too slow and after two months was writing without first tape recording the story. As he made progress in writing original stories, a number of standard materials were used to reinforce his new print skills.

The Ace 301 and Ace 302 program (Glenview, Ill:Scott, Foresman and Co., 1972) was used to help Jim in his sentence writing, listening and speaking, and reading and study skills. Chillers and Thrillers (New York:Scholastic Magazines, Inc., 1974) was used to help his reading comprehension.

Cues and Signals (Worthington,Ohio:Ann Arbor Publishers, Inc., 1971) was employed to aid his visual tracking abilities. Nina Traub's Recipe for Reading was used as a basic reading series. The Barnell Loft series, Locating the Answer and Using the Context (Baldwin, New York:Barnell Loft, Ltd., 1962) supplemented the other reading skills materials.


WRITING FOR
FILMS AND
TELEVISION
PRINT
Transcribe audiotaped "Frankenstein" stories, proofread, correct & type. Break into paragraphs, insert dialog, rewrite as script.
PHOTOGRAPHY
Write captions for photographs in books on science fiction and horror movies.
RADIO
Dictate original "Frankenstein" stories on audiotape.
MOVIES
Write a review of, "The Bride of Frankenstein."
TELEVISION
Write questions for interview of Director of WTCG-TV (Ch.17)
STAGE
Give oral report to class on "Night Must Fall," by Emlyn Williams.
DESIGN
Make puppets of characters in "Frankenstein" stories. Design sets for a film and videotape production.

Production


WRITING FOR
FILMS AND
TELEVISION
PRINT
Read & discuss books, articles & comics on science fiction, the supernatural, horror stories and horror movies.
PHOTOGRAPHY
Find photos in books on horror movies that tell complete stories without using words.
RADIO
Listen to tapes of old radio plays. Contrast writing styles of dramas and comedies.
TELEVISION
Note how the writers of your favorite TV programs use plot development.
MOVIES
Contrast the original version, (audiotaped) of, "The Hunchback of Notre Dame," with the movie script.
STAGE
Attend performance of, "Night Must Fall," & note how the playwright builds in the suspense in the script.
DESIGN
Interview a script writer to learn the format of scripting for television and film.

Presentation

Discussions of reading materials, ideas and experiences were used to broaden Jim's vocabulary and increase his creativity. His 16 Frankenstein stories moved through discrete stages of creativity from copying to imitation, then to parody, then to influenced originality, and finally to uniqueness, in a series of increasingly original stories.

Classroom discussions were supplemented by Wordly Wise (Cambridge, Mass:Educators Publishing Service, Inc., 1975) to reinforce particular vowel patterns that were troublesome in the Programmed Phonics (Cambridge, Mass:Educators Publishing Service, Inc., 1967).

Jim set a goal of reading fluently. An effective exercise was using the language master and the tape recorder to learn words in context, which he then read in chorus with his teacher. This was a struggle at first, but after several weeks he was reading fluently from highly motivating articles in National Geographic World (Washington, D.C.:National Geographic Society) and Scholastic Scope Magazine (Englewood Cliffs, NJ:Scholastic Magazines, Inc.).

Monster Movie Wheels

Jim's interest in monster movies was the motivation for the next Presentation and Production Wheels (see illustration). He began work on an 8 mm. film, "The Terror of Christmas," in November. He rented "The Bride of Frankenstein," from Universal Studios and saw the mystery, "Night Must Fall," at the Theater of the Stars in preparation for making his own film. He also saw the film, "How to Make Movies Your Friends Will Want to See Twice."

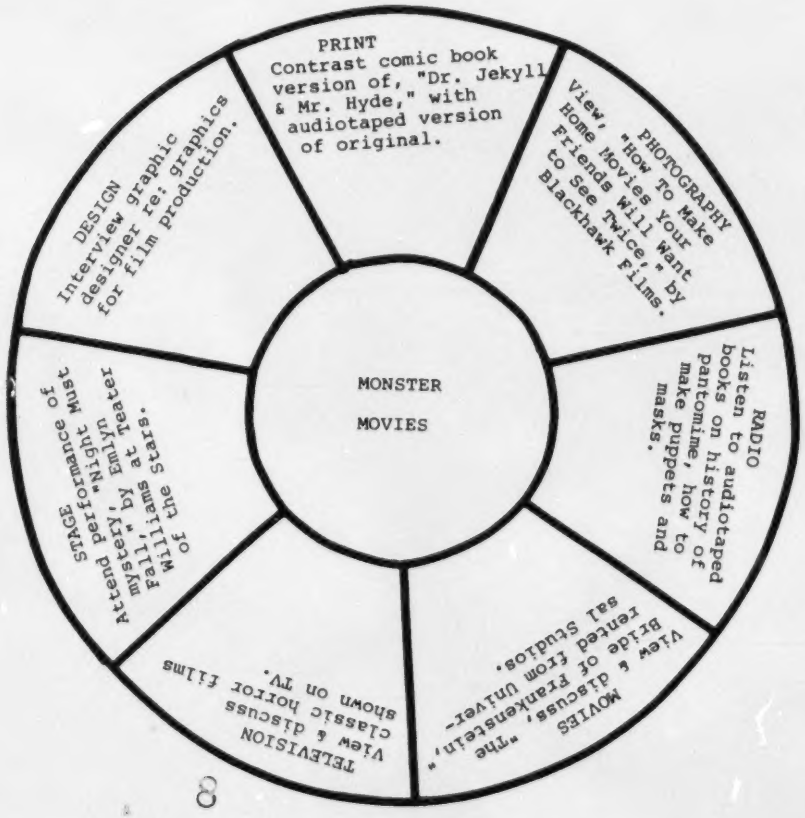
His reading comprehension lessons centered on locating and recalling factual materials in the comic books, Dr. Jekyll and Mr. Hyde, The Hunchback of Notre Dame, and Dracula (West Haven, Ct:Pendulum Press, Inc., 1973) and the Pal paperbacks, Eight Haunted Stories and The Weird Witch's Spell (Middletown, Conn:Xerox Education Publications, 1973, 1972). He read Thriller Movies and Horror Movies (Secaucus, NJ:Deribooks, 1975) and was encouraged to formulate questions prior to reading as an aid in recalling specific information in a selection. He listened to a teacher-made audiotaped version of Cinema of Mystery (New York:Bounty Books, 1975).

Grammar was explained orally and followed with immediate practice under supervision using teacher made drills. By the end of December he was able to recognize, recall, generate, and label simple and compound subjects and simple and compound predicates, as well as nouns, verbs, determiners, adjectives, prepositions, pronouns, interjections and conjunctions. He used these new skills in making his film.

Jim's film was presented at the Howard School Holiday Gala for students and their families in mid-December. It was enthusiastically received by the audience!

MONSTER
MOVIES
PRINT
Write script for 8mm movie, "The Terror of Christmas." Write to Universal Studios to rent a film.
PHOTOGRAPHY
Film "The Terror of Christmas," with an 8mm movie camera.
RADIO
Tape sound effects to accompany movie, "The Terror of Christmas."
MOVIES
Produce & direct an 8mm movie, "The Terror of Christmas." of Christ-
STAGE
Role-play the parts in "The Terror of Christmas," as a model for the other actors.
DESIGN
Design & make titles & credits for movie, "The Terror of Christmas."

Production


MONSTER
MOVIES
PRINT
Contrast comic book version of, "Dr. Jekyll & Mr. Hyde," with audiotaped version of original.
PHOTOGRAPHY
View, "How To Make Home Movies Your Friends Will Want to See Twice," by Blackhawk Films.
RADIO
Listen to audiotaped books on history of pantomime, how to make puppets and masks.
MOVIES
View & discuss, "The Bride of Frankenstein," rented from Universal Studios.
TELEVISION
View & discuss classic horror films shown on TV.
STAGE
Attend performance of "Night Must Fall," by Emlyn Williams at Theater of the Stars.
DESIGN
Interview graphic designer re: graphics for film production.

Presentation

Science Fiction Wheels

After the winter break, Jim and his teacher worked out this assignment as the next media project.

> "Write a science fiction script that has a beginning, a middle, and an end. Tell a story that is interesting to the viewer, involves yourself as the main speaking part, and that has a minimal speaking part for your supporting cast. Keep the staging limited to the confines of the video studio. Limit the time on camera to twenty minutes."

This was the basis for the Science Fiction Presentation and Production Wheels (see illustration).

Jim began his study of the medium of television by visiting a local station and interviewing the Continuity Director at the same time that he began writing his script for, "The Unknown Planet." He learned how to use the videotape equipment in the Learning Resource Center. He read the Pal paperbacks, Strange Happenings. Weird Tales of Science Fiction and the Supernatural and The Monster That Wouldn't Die (Middletown, Conn:Xerox Education Publications, 1973, 1976) and Science Fiction Art (New York:Bounty Books, 1975) as background for his script. He attended after school drama classes taught by a former teacher of learning disabled children.

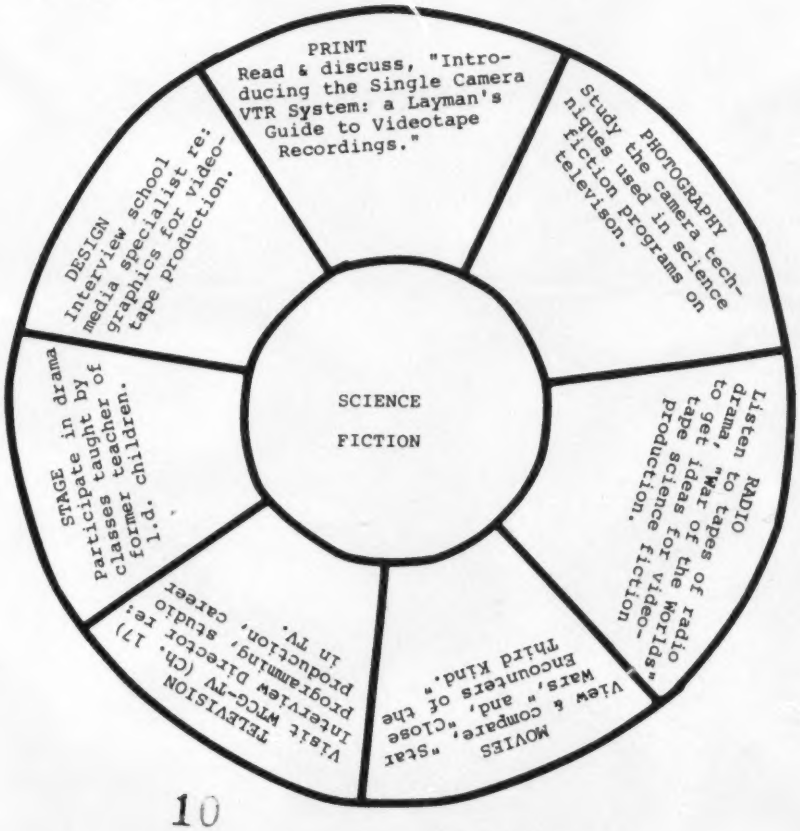
With the help of the Media Specialist, Jim generated a script with a plot, setting and characters. It had a beginning, middle, and end. It told a complete, sensible and interesting story. His self confidence increased as he produced visible, tangible proof of his new abilities in the print medium. His stage presence improved as he rehearsed his starring role in the video production.

On the day of taping, Jim assembled his cast of 5 classmates. He provided the props and costumes, as well as the pre-recorded background music and sound effects. While the teacher operated the camera, he directed the run-through, decided on camera angles and timing of each scene, and set the stage. He remained calm and gave very clear directions to the other players. He responded positively to having to shorten several scenes and being unable to set the control panel in the space ship on fire. He was quietly enthusiastic and had self assurance that had never been observed before. His videotape production met the objectives which had been set with his teacher.

With continued direction in developing characters and expanding plot, Jim will continue to communicate his ideas both on paper, in film, and through videotape. The creative drive which makes him feel good about himself is worth the struggle.

SCIENCE
FICTION
PRINT
Write script for videotape production, "The Unknown Planet."
PHOTOGRAPHY
Learn to operate a television camera with assistance from school media specialist.
RADIO
Tape sound effects for videotape production, "The Unknown Planet."
TELEVISION
Produce, direct, and star in videotape production, "The Unknown Planet."
STAGE
Role play visit & interview at WTCG-TV (Ch.17)
DESIGN
Design titles and credits, create scenery and props for videotape production.

Production


SCIENCE
FICTION
PRINT
Read & discuss, "Introducing the Single Camera VTR System: a Layman's Guide to Videotape Recordings."
PHOTOGRAPHY
Study the camera techniques used in science fiction programs on television.
RADIO
Listen to tapes of radio drama, "War of the Worlds" to get ideas for videotape science fiction production.
MOVIES
View & compare, "Close Encounters of the Third Kind," "Star Wars," and, "Alien."
TELEVISION
Visit WTCG-TV (Ch. 17) Interview Director re: programming, studio production, career in TV.
STAGE
Participate in drama classes taught by former children. l.d.
DESIGN
Interview school media specialist re: graphics for videotape production.

Presentation

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Anderson, V. Summer '72 Youth Film/Media Workshop. Final Report. New York State Education Dept., Albany. Division of Humanities and Arts. Report No. BR-2-1287 Contract/Grant No. OEG-0-72 -5302 July, 1973. Avail.: 10p. EDRS RIE 1974, 09 ED081237
A summer workshop using a multi-media curriculum with disadvantaged youth.

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An overview of the use of videotape recordings in behavior change, counseling, feedback, microteaching, and self concept.

Brown, J., Lewis, R., and Harcleroad, F. AV Instruction: Technology Media and Methods. New York: McGraw Hill Book Co., 1977.
An overview of media used for instruction and communication for teachers and learning resource center directors.

Bruner, J. Studies in Cognitive Growth. New York: John Wiley and Sons, 1966.
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Annotated bibliographies on multi-media resources for solving communication problems.

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Using videotape recordings for self evaluation and development of positive self concept.

Creativity in Communications. Greenwich, CT: New York Graphic Society, 1971.
A book about advertising that includes a recording of commercials.

Dieker, R. J., and others; Repeated Self-Viewings on Closed-Circuit Television as it Affects Changes in Students' Awareness of Themselves as Speakers. Final Report. Western Michigan Univ., Kalamazoo. Report No., BR-7-E-198 Contract/Grant No. OEC-0-8 -070198-2807 30 Sept. 1968 Avail.: 63p. RIE 1970, 5 (01) ED031934
Videotape recordings to promote improved self concept and student attitudes by increasing public speaking abilities of participants.

Doing the Media. The Center for Understanding Media, 75 Horatio Street, New York, N.Y. 10014.
A "portfolio" of excellent practice exercises for children using various types of media.

Doty, R. R. Disadvantaged Learner Video Project: Final Report. College of St. Scholastica, Duluth, Minn.; Minnesota University, Duluth. Avail. 5p. EDRS RIE 1972, 07 ED058762
Use of videotape recordings with learning disabled disadvantaged youth.

Educational Development and Utilization of a Composite Approach to Teaching the Exceptional. Curricula Improvement Center, Punta Gorda, Fla. Avail 28p. EDRS RIE 1973, 03 EDO73598
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Einstein, B. This Is My First Magic Book, So I'm a Little Nervous. New York: Grosset and Dunlap, 1971.
A good general magic book for children's plays and productions.

Eliuk, D. Children Explore Their Environment With Media. Educational Media International - Canadian Supplement; 2-3, Sept. 1971. CIJE 1972, 03 EJ057061
Educational materials developed by disadvantaged youth using audiovisual aids and videotape recordings.

Gordon, R. L. (editor) The Art of Multi-Image. Association for Multi-Image, 1978.
Production techniques for multi-image presentations, as well as research in multi-image, historical perspectives in the field and examples of successful utilization.

Harpole, C. H. The Promise of Videotape for Self-Discovery; Eric Reports. Speech Teacher, 23(2) 166-72 Mar. 1974. CIJE 1974, 06EJ097838
Use of videotape recordings and autoinstructional aids as teaching techniques in a self-help program of individual development and self actualization.

Individual Learning Disabilities: A Bibliography. Rocky Mountain Educational Lab., Inc., Greeley, Colo. Contract/Grant No. OEC-4-7-062828-30-63 Oct. 1968. Avail. 53p. RIE 1970, 5 (4) EDO3 4340
Books, catalogs, directories, films, instructional materials, phonotape recordings, programmed materials, and videotape recordings for use with learning disabled students.

Institute on Media for the Very Young Handicapped Child. Summary of Proceedings. July 19-23, 1971. Southern Regional Media Center for the Deaf, Knoxville, Tenn. Avail. 40p. EDRS RIE 1974, 09 ED094498
A converence report on training programs using instructional media in early exceptional child education.

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Writing skills for the broadcast industry.

Fischer, J. Magic Book. Englewood Cliffs, NJ: Prentice-Hall, 1971.
A general book of instruction in magic for children.

Gable, M. Pupils Turned On. Educational Television, 1(11) 15, Sept., 1969. CIJE 1969, EJ008734
Use of closed circuit television to promote student participation and increase verbal abilities of disadvantaged youth.

Gilmore, B. C. Instant Talent. Rutland, VT: Charles E. Tuttle Co.
A drawing handbook for people who "can't draw a straight line."

Greelis, M. Media Stimulation and Exceptional Children. Mental Retardation, 12 (6) 30-1, December, 1974. CIJE 1975, 07 EJ112569
Teaching methods using audiovisual aids and instructional media in exceptional child education.

Higginbotham, J. M. Closed Circuit TV with Handicapped Children. Final Report. Orange County Public Schools, Orlando, Fla. Report No. BR-480-7001 Contract/Grant no. OEG-4-8-005098-0034-056 Sept., 1971 Avail. Gateway School, 4000 Silver Star Road, Orlando, Fla. 32808 71p. Not available from EDRS RIE 1972, 09 ED056456
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How to Make Home Movies Your Friends Will Want to See Twice.
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Jenkins, E. C. Using Videotapes in a Course in Childrens Literature. Elementary English, 49 (4) 522-28 April, 1972 CIJE 1972, 03 EJ057099
Teaching English and language arts skills using videotape recordings.

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A multimedia curriculum guide and text on classroom movie production.

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The above three references are excellent texts on art instruction.

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A workbook in visual thinking, as opposed to visual literacy.

McLuhan, M. Explorations in Communications. Boston: Beacon Press, 1960.
An anthology of media readings edited by McLuhan before his love affair with the electronic medium of television.

Macrorie, K. Telling Writing. Rochelle Park, NJ: Hayden Book Co, 1970.
A style manual for effective writing.

Mahler, D. and others. A Color Sound Film to Illustrate the Use of New Materials and Techniques in Teaching Emotionally and/or Neurologically Handicapped Minors. Final Report.
California State Dept. of Education, Sacramento. Report No. BR-7-0986 Contract/Grant No. OEG-0-8-070986-1814(032) Dec., 1969 Avail. 22p. RIE 1970, 05ED038797
Protocol materials, special classes, and teaching methods for use with emotionally disturbed and learning disabled students in a color film format of presentation.

Marinoff, S. L. When Words are Not Enough - Videotape. Teaching Exceptional Children, 5(2) 66-73 Winter, 1973. CIJE 1973, 02 EJ068203
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A handbook on the use of videotape recordings as part of the communicative arts.

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Millerson, G. The Technique of Television Production. New York: Hastings House, 1968.
Some consider this to be the bible of studio-television production.

Moffett, J. A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers. Boston: Houghton Mifflin Co., 1968.
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An excellent "how-to" book on use of acting, drawing, writing, photography, radio, movies, and film in teaching communication skills to all educable children.

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Use of instructional media in exceptional child education.

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A magazine-format book which gives an informative account of non-studio television.

Plunkett, D. G. Stimulus Ideas for Using Selected Educational Media. Northwest Library Service, Inc., 1970.
Use of motion picture and 8 mm loop projectors, slide and filmstrip projectors, the overhead and opaque projector, and the tape recorder in the classroom.

Proceedings of the Conference on Use of Media in Educating the Handicapped. Coral Gables, Fla. May 20-21, 1971. University of Miami, Coral Gables, Fla. Avail. 62p. EDRS RIE 1972, 04 ED063696
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Radio Plays. The following organizations offer old radio plays, both dramatic and comedies, on tapes and discs. Radio Reruns, P.O. Box 724, Redmond, WA 98052; Radiola, Box H, Croton-on-Hudson, NY 10520; Sights and Sounds of America, Inc., Box 616, Nassau, DE 19969; Remember Radio, Inc., P.O. Box 2513, Norman, OK 73069; Golden Age Radio, P.O. Box 8404, St. Louis, MO 63132.

Reynolds, P. The Writing and Selling of Fiction. Garden City, NY: Doubleday, 1965,
A good handbook for aspiring authors.

Richardson, E. In the Early World: Discovering Art Through Crafts. New York: Pantheon Books, 1964.
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